


International

NUMBER ONE / \$2.50 



JAYBIRD

• LA TERRACE A TANGIERS • BODIES BY "MODI" • NUDITY ON THE NORTH SEA •
BARE BRITANIA! • A NEW LOOK AT ORGIES • OVEREXPOSURE IN BRITISH MOVIES



VOLUME I NUMBER I

SPRING 1966

INTERNATIONAL JAYBIRD

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INTERNATIONAL JAYBIRD (March, April, May issue) published quarterly by Sun Era, Inc., 7315 Fulton Ave., North Hollywood, California, is a cultural, scientific, educational, and sociological publication produced and distributed to illuminate the conviction that the unclothed human body is worthy of respect and deserving of increased acceptance in our culture. Copyright © 1966, Sun Era, Inc. All rights reserved. This publication, or parts thereof, may not be reproduced without written permission. Address business, editorial and subscription correspondence to Sun Era, Inc., Box 9366, North Hollywood, California. Unsolicited manuscripts and photographs will not be returned unless accompanied by stamped self-addressed envelope. Subscription rates by first-class mail, \$12.00 per year. Distributed exclusively by Parliament News, Inc., 7311 Fulton Avenue, North Hollywood, California 91605.



EDITOR

ROBERTSON
STEWART

EXECUTIVE EDITOR
STAN SOHLER

ART EDITOR
MARCUS YOUNG





EDITORIAL

"The Colonel's lady and Judy O'Grady are sisters under the skin," wrote English poet Rudyard Kipling many years ago. He also wrote "East is East and West is West, and never the twain shall meet," a statement considerably less demonstrable than the first, in the light of the way the world seems to be turning.

On a global scale it could also be said that all men are brothers—practically twin-brothers — under their respective garments, adornments, costumes and uniforms they may wear in public; people are still people and always are much more alike than they are different.



Jaybirds particularly know this to be true — as an experienced and demonstrated fact, not just as abstract theory. The casual clotheslessness of a Jaybird situation makes it immediately apparent that there is a basic configuration shared by all mankind. As Julian Huxley said: "We are all featherless bipeds."

Jaybirds have a unique responsiveness to this essential oneness of mankind, because we do—at appropriate times—put aside the clothing which symbolizes the various roles we play in our "society." Freed of the garments and the uniforms which artificially accentuate the differences between us, we find that we are almost magically more recep-



tive, more open, more awake to mutually satisfying communication with others.

As a result the Jaybird has the best of both worlds. He is able to appreciate the differences between people, and the variety of interesting situations and contrasts which these differences make possible. However, this is balanced by the knowledge that there are also times and places for appreciation of the similarities between people. Thus clothing (costumes, uniforms, whatever) is put into proper perspective. It is recognized as an essential ingredient in the social games which emphasize differences, but it is not permitted to remain as a psychic barrier between those human beings who choose now and then to relax and be simply plain unadorned human.

We do not suggest that a worldwide splurge of Jaybirding would produce instant salvation for all mankind, for the simple reason that we consider both Jaybirding and salvation to be fundamentally individual enterprises, to be undertaken only when each person feels he is personally ready.

We do however believe that example is more useful than theory. Therefore, INTERNATIONAL JAYBIRD is designed to provide illustrated reports of Jaybird activity all over the world. Even as we recognize that nudity emphasizes the common brotherhood of homo sapiens, we can and do appreciate the many different ways in which this nudity is experienced.

Viva la Unite!

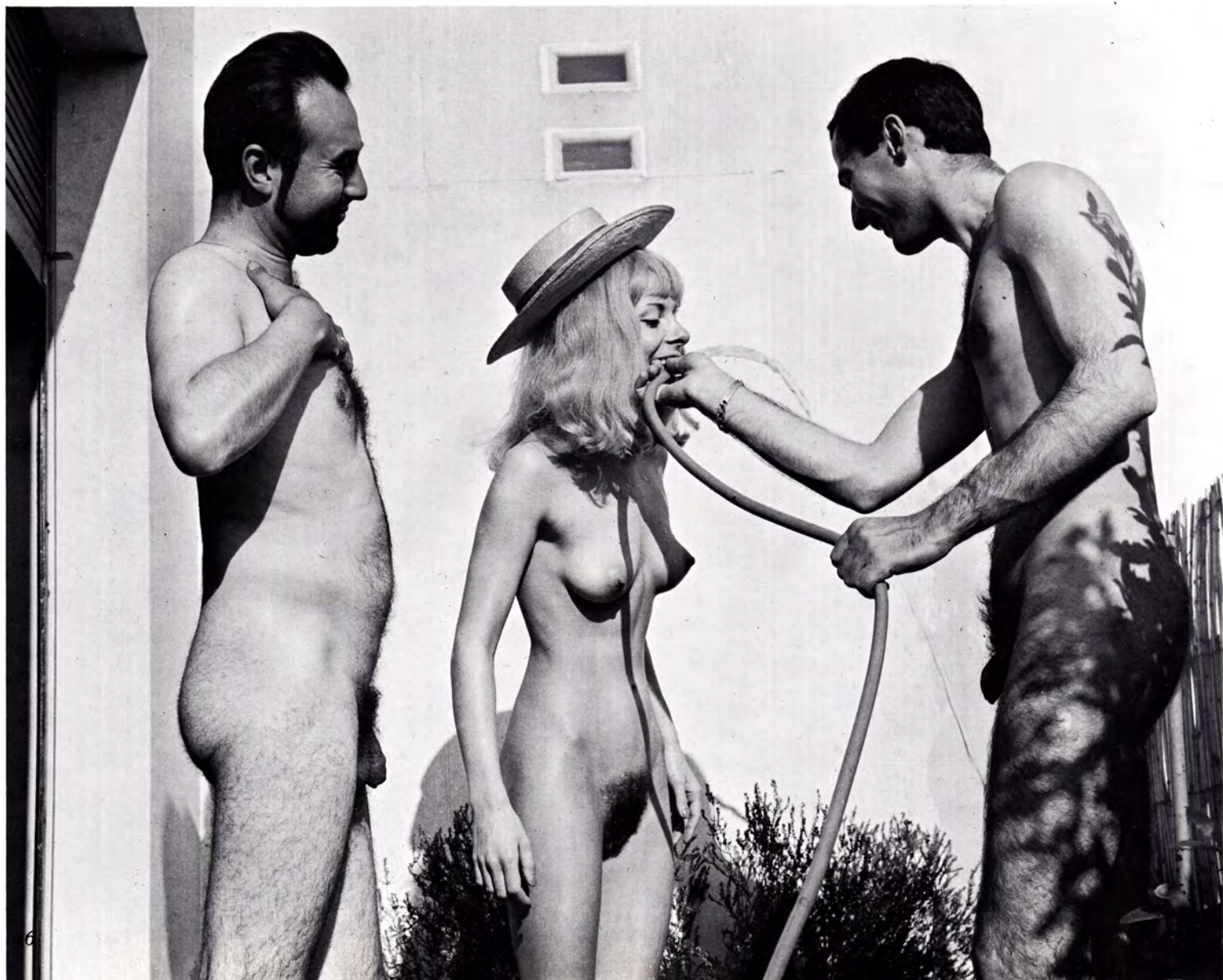
Vive la Difference!







Most houses are built around an inner court giving privacy which makes nudity simple and, as with our trio, obviously enjoyable! The "colonial" French tend to be hedonistic, just as they would be living back in Paris.

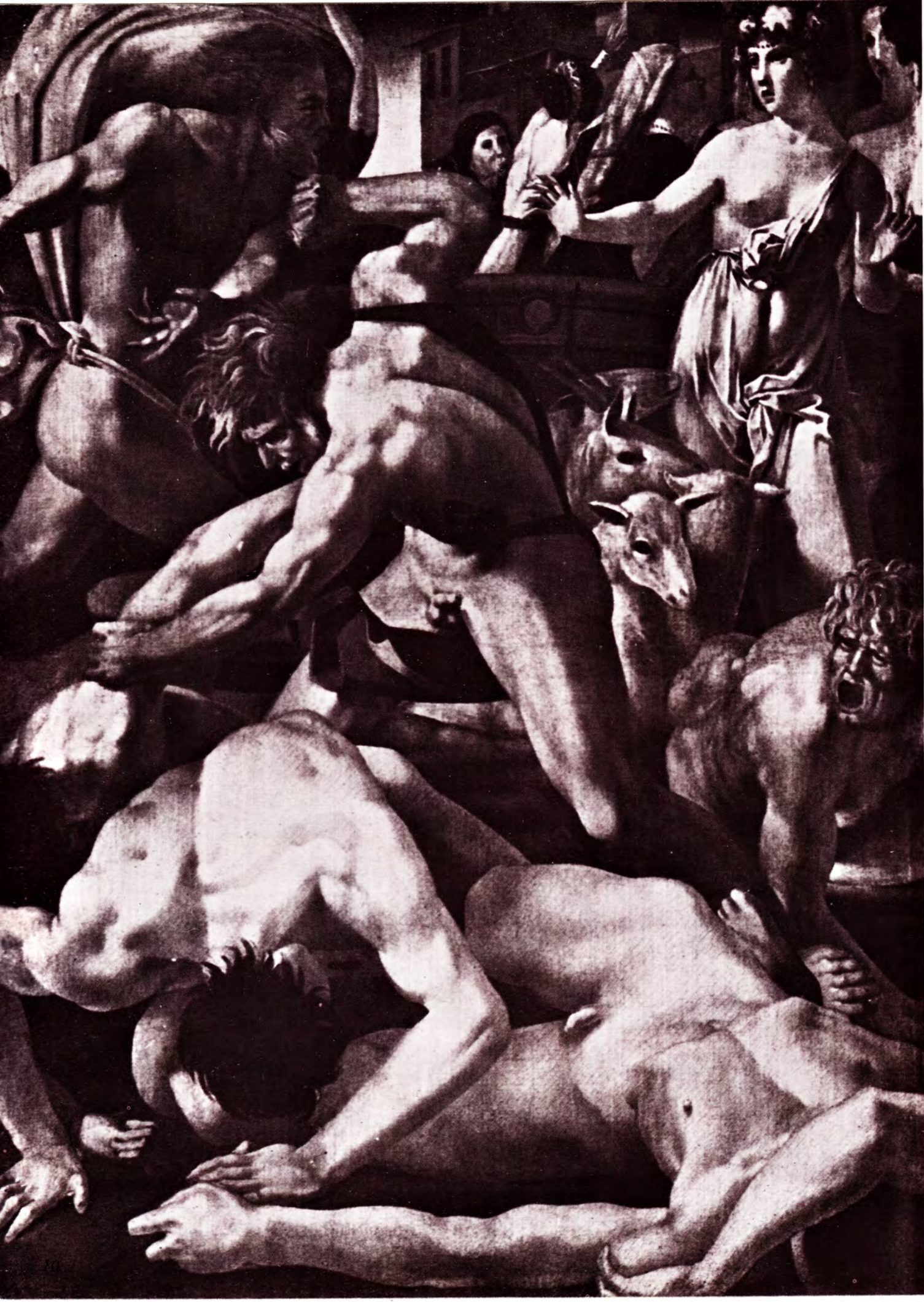




Friendly horseplay and clowning on a sunny North African afternoon, in a comfortable and relaxed nakedness, is "the only way to fly", say these Jaybirds. All over the civilized world this sort of thing is going on without names or club organization — so while the title "Jaybird" is new, the tendency is historically a very well-established thing. We like to bring you reports, photographic and textual, of nude living wherever it may be, whenever possible.







"Moses and the Daughters of Jethro", an orgiastic painting by Fiorentino

A NEW LOOK AT ORGIES

An orgy is where you find it – and often it is only in your own mind. **By JIM DOWNS**

Whether in fantasy or reality, the conflicting emotions of this generation have been poignantly stated in these four brilliant lines by one of the nation's foremost humorous poets and students of the present scene.

For many of us the "orgy" is no more than a titillating subject for the college dormitory bull-session, the expose-type magazine, and the private erotic day-dream. Colorful exaggeration of size, kind and duration is a prime ingredient of all three media, and the private fantasy of course has no limit but the dreamer's imagination. In any case the listener, reader or dreamer derives some measure of vicarious enjoyment without the risk of actually participating in a genuine flesh-and-blood, no-holds-barred orgy.

Given an expense account and the right sophisticated and metropolitan contacts, any professionally-staffed "gang bang" can be staged to order, including sometimes both male and female performers. If the expense account is large enough, the result can be somewhat more than just "a little orgy", and become of Gargantuan proportions.

All of the above activities are unmistakably "orgies", simply because they are so labeled by the participants or observers. The bull-session raconteur states that he is going to talk about an orgy; the expose-type magazine advertises that it is running an article about orgies; the day-dreamer sets out to create the mental images which satisfy his concepts of what "orgies" ought to be. Even the professional sex-party of the type sometimes put on at

conventions is touted to the participating "visiting firemen" as being a real, swinging "orgy".

But let us consider those group activities which were not necessarily labeled or considered "orgies" by the participants, but which have been assigned that label by historians and other social commentators. We are immediately faced with the question: "When is an orgy not an orgy, and how do you keep track of the old orgy game without a scorecard?" There is also inevitably the parallel problem: "If all real self-respecting serious-type orgies are traditionally conducted in the nude, are all groups of nudes thereby correctly understood to be "orgies?"

Despite massive publicity to the contrary, the orgy is not and was never confined to the city limits of

"The Fountain of Youth",
by Cranach the Elder,
suggests an orgy, though
it was not so intended.



Sodom, Gomorrah, Rome, Lesbos, or Hollywood. If we take the word in its traditional semantic meaning of "sexual activity in the presence of others", then the orgy has been a form of social recreation in many other times and places. As a basis for better understanding of our own attitudes and prejudices we may find it worthwhile to look at the vagaries of humankind in a broader perspective.

Our primitive past gives us a pattern of the kinds of limits which man tends to place on his various sexual activities. Generally speaking, though primitive societies were usual permissive in the selection of mating partners, the actual act of intercourse generally is and was supposed to be private.

For most primitives, sex was too fraught with supernatural danger to be undertaken in the presence of others who might bewitch or otherwise harm the participants. Of course, privacy was and is, hard to come by in the primitive world, and in many cases complete privacy is impossible. A social privacy could be maintained by simply ignoring what wasn't supposed to be seen as long as the participants attempted to conceal themselves. In many societies sex is not an activity of the night and shelter, but of the daytime and the remoteness of the bush or jungle. Nonetheless a few people, even today, appear *not* to consider sex a private affair!

The aborigines of Taiwan are said to engage in the sex act in the presence of other adults but *not* in front of children! Acts of voyeurism with one's neighbors are not considered particularly unusual or stimulating. On the atoll of Truk, where

sex is taken quite casually, ethnographers have reported seeing couples making love while bystanders actually gave advice or encouragement.

Another unusual Trukese practice is for two young women to call on their neighbors and ask them to judge which has the more beautiful sex equipment. In traditional Japan, if we can believe a number of older paintings, any young couple might engage in sex in the presence of others, undisturbed.

With these few exceptions, sex in the primitive past seems to have been generally a private affair. Nor did primitive peoples regularly engage in random selection of partners. Although the attitude toward a "yes" or "no" may be very permissive, often the selection of mates was so hedged with supernatural taboos that there were really very few potential partners. For a number of reasons, usually related to their religions, the normal rules of partner-selection might be temporarily removed, for some peoples.

Thus, during the Arrow Renewal ceremony among the Cheyenne Indians of North America, held after a murder had been committed, the virtuous wife of a prominent man might be required to have sexual relations with a medicine-man. In the Amazon jungle, even the taboo of incest is removed in the case of an unruly and delinquent girl who may, in the interests of tribal discipline, be raped, usually by her closest male relatives.

In ancient Polynesia, explorers' sketchy accounts and old native traditions variously handed down tell us of a semi-religious club of men and women who devoted themselves

to unrestrained sexual activity throughout their lives. In exchange for this life, they foreswore the privileges, the prestige and responsibilities of marriage and parenthood.

The Australian Bushmen, despite a low level of material culture, display an extremely complex social structure and elaborate mythology. When food is plentiful, the bushmen hold "corroboree" ceremonies. Rituals are staged to encourage the continued growth of food-plants and game animals. The dancing at these ceremonies is often suggestive of fertility rites and appears to stimulate the participants. These may, in the middle of the dance, seek partners and withdraw into the shadows to make love. On these occasions, only the closest relatives are avoided and little attention is paid to on-lookers.

The suggestive and athletic dances of Samoa and Tahiti appear to serve as sexual stimulants and it is quite normal for a boy and girl to dance awhile and then repair to a secluded spot to make love.

Periods of ritualized sexual license, however, appear to be far more common in relatively complex farming societies than among simpler peoples. Where existence depends on the continued fertility of fields and herds, religions spring up which emphasize the sexual nature of man.

The early religions of Asia and Europe stressed sexuality as a guarantee of fertility. Often this resulted in fixing on the sexual organs as symbols of the sacred and generative force of nature, the so-called phallic religions of the Mediterranean world, India and Japan. In Greece, the fountainhead of western civilization, periods of ritualized sexual



Ingres' "Le Bain Turc" — or otherwise "The Turkish Bath" — is pure fantasy. On close study, erotic elements vanish.

license were the religious norm. Certain cults staged regular orgies of both a homo- and heterosexual nature. Some authorities report that entire villages abandoned themselves to random, public and indiscriminant sex adventures as acts of veneration to the deities of fertility. These celebrations generally fell in the late winter before the spring farm work began or in the fall, after the harvest.

In ancient India, scholars developed elaborate systems for sexual performance. The Kama Sutra describes a number of variations which seem impossible except in the imagination. Exquisitely-carved temples depicting the sexual act in every conceivable manner might indicate the presence of group-sex cultism among the peoples of India. We cannot know for certain. It's likely however that certain Hindu cults *did* practice orgiastic behavior as a form of yoga and adoration of the gods. The so-called Tantric system of Buddhism is said to have adherents who use orgiastic sex as a means of attaining self-realization.

Ancient Rome borrowed much from Greece's religion. But religiously-oriented sexual license does not seem to have been easily adopted by the originally puritanical Romans. However, in the later phases of Roman culture, when sexual standards became exceedingly permissive, the orgy became a social activity, at least for the upper classes.

The murals of Pompeii depict a number of scenes which are orgiastic in nature. Painted at the entranceways to luxurious brothels, they were ancient billboards created to entice jaded customers. This aspect of Roman life was borrowed directly from Greece where the professional women played an enormous part in social life and often participated in orgies.

The fall of Rome and the rise of Christianity in feudal Europe saw the formal end of religious and social orgies, but did not eradicate the activity itself. Many "Christian" celebrations, in fact, were thinly disguised pagan fertility festivals. As late as the 16th century, churchmen in England were fulminating against Easter celebrations because of the

sexual behavior of the villagers. They were particularly upset about the mass search for the Maypole, which was conducted at night. According to the shocked authorities, no young woman ever came out of the forest untouched.

Witchcraft, which plagued (or obsessed) Europe for a period was always linked with orgiastic behavior. Coveys of witches are reported to have engaged in wild sexual orgies in the devil's honor. The Black Mass, part of witchcraft, is also said to have included a ceremony of sexual relations between all participants.

In the seventeenth century, the orgy became the hobby of the upper classes and to some degree the escape of the lower classes. The upper classes of Italy, even the household of the Pope, were notoriously addicted to sexual excesses. Fashionable clubs, devoted to sexual orgies, and employing prostitutes, but sometimes welcoming fashionable ladies, were commonplace in England. In part, these were political in nature; the sexual excesses reflecting a loyalty to the king. Notable among these clubs was the "Hellfire" and its members were just about the *Who's Who* of that period.

With the rise of Victorianism in the 19th century, the orgy became socially unacceptable and was regulated to the red-light districts of the world. Here, "respectable" men with enough money could buy whatever their imaginations conceived. Houses, such as that of the Everleigh sisters in Chicago, became world-famous for the exhibitions and other functions held there as always, for a price.

The stifling anti-sexualism of the

Giotto's "Last Judgment", part of a fresco, was intended to be illustrative of the culmination of a really wild and early orgy.



Victorian Era made certain that women other than prostitutes would not be attracted to even the most conventional of love-making. The "respectable" and the "fallen" were rigidly segregated. Nonetheless, orgiastic behavior did not disappear from society. It had simply changed its context.

The gradual decline of Victorianism and the weakening of the sexual and social double standard over the past century set the stage for the modern upswing of orgiastic activity.

In Europe, the famous fall festivals and celebrations similar to our Mardi Gras are notorious in their sexual permissiveness. It is said that no German court will entertain a suit for divorce based on adultery committed during its *Faschung* festivals. That these modern urban celebrations are descended from the ancient fertility feasts of pre-Christian Europe only make the practice more understandable.

To those of us raised between the cinematically free-swinging 1920s and the increasingly permissive 1960s, the orgy meant a sort of co-educational pie-eating contest. Oh, there was a little out-of-focus smooching in the corners of the screen and some not-too-well-covered dancing girls, but the main point still seemed to be smashing grapes against one's chin, or gnawing half-cooked pork from a bone.

In actual behavior, orgies might be no more than the local CPA's wife doing her annual tiddly striptease at the country club dance or an alcoholic session of skinny-dip-

ping in the neighbor's pool on a hot, dark night. Beyond that, the orgy has been just a vague "something" relegated to the pages of books smuggled in from France (always France). Certainly, just a few years ago, orgies were far outside the experience of the average red-blooded, hell-bent-for-the-middle-class-American.

Not so today. Perhaps historians of the future will mark the 1960s as the period when multiple and semi-public sex passed *Monopoly* and *Charades* as the number one parlor games, at least of the United States.

Exaggerated? Perhaps, but let's take a look at what's happening. Last year, New York police popped in on a party. The kids were sleeping in a spare bedroom, just like any other Saturday night affair attended by young marrieds. But the adults, all eighteen of them, were in the buff, making uninhibited love to each other. The host explained it was a fund-raising get-together. The fund was to finance a migration to an unnamed island where free love would be the order of the day!

Lest we write this off as a singular peculiarity of Manhattan, your attention is called to a recent television program in Los Angeles. There, to the confusion of Louis Lomax, the conductor of a controversial interview program, an attractive prostitute described being hired by a group of neighbors to serve as a kind of social director for a Saturday night sex party. And, not too many months ago, a national men's magazine provided a couple of suggestions on how to get an orgy off

the ground without professional help. The article concluded with the prediction that sex between friends *can* be fun.

A number of writers on the current scene have made off-the-cuff references to orgies being as common as LSD sessions or Zen lectures. Another magazine published a series of out-of-focus and murky photos which it insisted was another New York orgy, one held every Thursday night, right after the TV "Untouchables."

Ilfield and Luaher, in their book on American nudism today, quoted one of their informants (an ex-nudist) as saying he didn't really like wife-swapping. He far preferred, he said, to invite a few friends over for sex. Certain men's magazines, less reliable perhaps, scarcely miss an issue without an expose of orgies at such places as colleges, resorts, factories, offices, you name it.

It would seem then, that at least some orgiastic activity is occurring in America today. And, what is more important, perhaps, there has been no outrageous public outcry concerning group sexual activities. It may be that the apparent rise in wife-swapping and the like is an unspoken acceptance factor. But as any nudist should know, the willingness to break one set of taboos does not necessarily imply a desire or ability to break another. Thus while some wife-swappers or "swingers" may engage in orgies, it would seem that a number of others do not violate the code of our culture which

decrees sex to be a private affair.

Will collective sexual argosies become more of a part of American life in times to come? For an answer we must wait for history to show us in retrospect. In the meantime, psychology might give us some hints. Civilization, as pointed out by Freud and others, imposes a great many restrictions on the individual. Complex societies constantly impinge on the life of each member.

The sum total of these restrictions creates frustration. Mankind has consistently sought to find relief from these self-imposed hindrances (earning a livelihood, government, manners and morals), sometimes through war or violent competitive sports. Making fun of the accepted and sacred rituals of a society or hysterical outbursts of violence serve

to siphon off some of these frustrations.

For many people, throwing off the most rigid of restraints, those associated with sex, serves as a cathartic for both the individual and the society. After a period of non-restraint, the wayward member might return to the harness of standard mores for another season.

If this theory of orgiastic behavior is correct, perhaps we have a glimmering of an answer for our own time. Certainly modern civilization with its taxes, mortgages, racial and political tensions, traffic jams and a myriad of rules with a minimum of lasting human relationships, must build frustration to a level as high as any other society in human history.

At the same time, the kind of formalized prostitution which for a time permitted the men of American society to find release from frustration, is disappearing. On the other hand, the sexual nature of women is being increasingly recognized. She has been given full partnership in the business of life. Marriage is now supposed to provide sexual satisfaction for both partners. If this is not achieved, then other sexual activities will be considered, if not undertaken.

Our quick tour through the sexual mores of mankind suggests that no society has ever allowed complete sexual license, however. Orgies have not been allowed to run rampant, but indeed, have been surrounded with complex restrictions as formidable as any modern taboos.



The German painters were also drawn to depiction of orgiastic activity and here is Lucas Van Leyden's approach to the everlasting problem of how human beings sometimes behave.





Nudity on the North Sea

These Danskas have to wear clothes all week, for business and school, but they do find great satisfaction in fooling around the home or their boat while nude. It's so much simpler and more fun living in that free sort of style, the Danish Jaybird way.

Ships and the sea are in the blood of most Danes, a rugged race. Their free moments are usually spent here aboard the well-kept sloop. Weather permitting, they're mother-naked — but if the chilly winds come up, it is indicated to slip into clothing!







Youth is demanding its place in the sun, and here in Denmark it's no different. Our elders seem to have muddled up the world, so we try new patterns.







People today find that in our world we have to have outlets. It's lots of fun to work off steam on a boat, with "going" friends as the crew. Our young people all have to be at their jobs during the week, but they always get out on the water for weekends like this one — just like so many young people over here who live anywhere near the ocean.



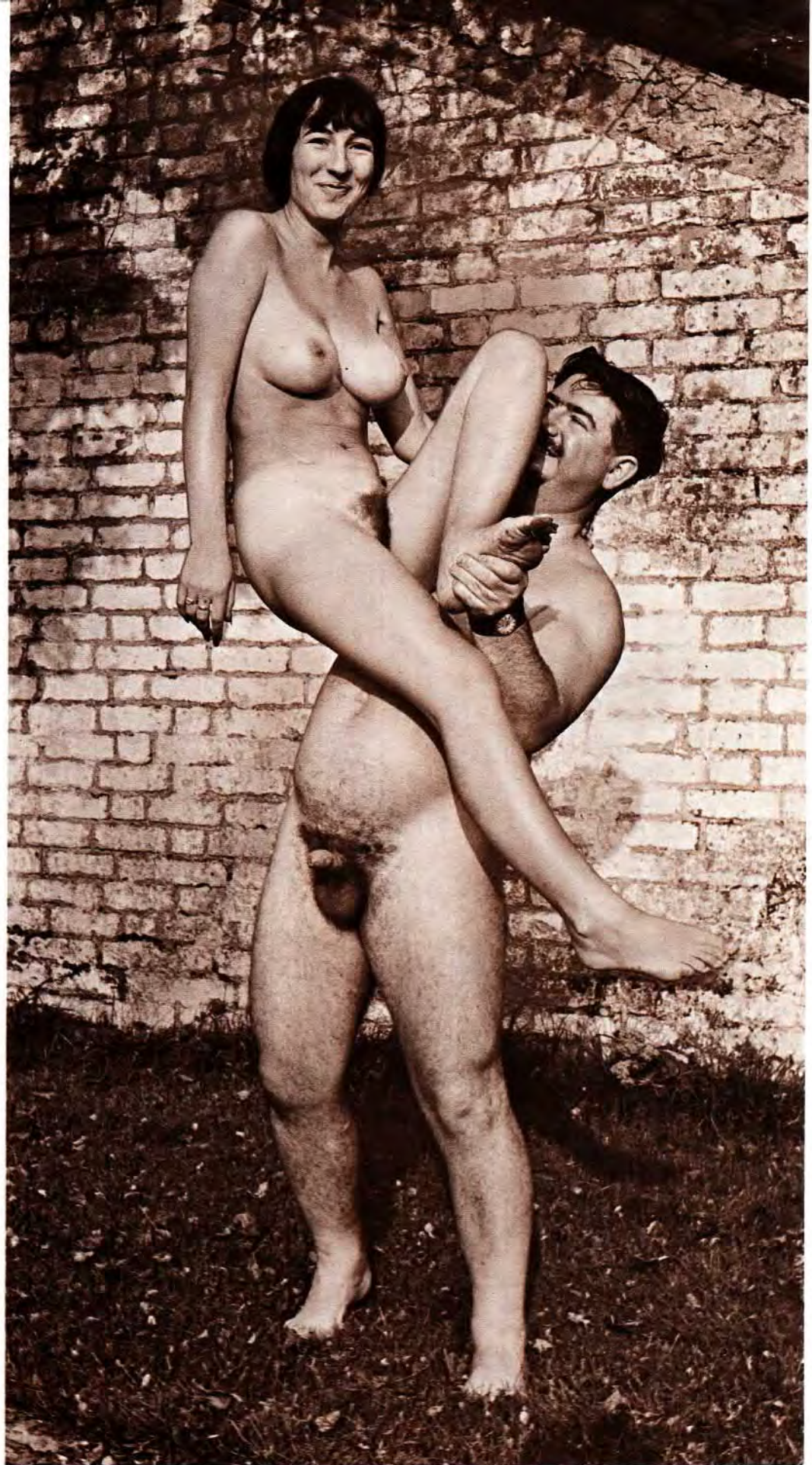
The English, supposedly a very conservative people, surprise us every now and then by cutting loose from it all. There seems to be a great worldwide movement in the direction of personal and group freedom, to live as folks should live, uninhibited and to some extent unrestrained. These young Brit-ishers are growing up in their own directions, having little patience with the rules of the past. That the directions are ours too makes it all somewhat more interesting, and help to remind us how alike we all are.



BARE BRITANIA!







Youth and strength — in a reaching toward sunlight and freedom and toward a new and realistic sort of friendship with others — the real point of all our Jaybird fun activities.







Youth needs to express itself—youth in Europe or England or here in our United States. The expression takes many forms, but they are our forms and not those of our ancestors. We are not revolting from, we are revolting toward. We aren't sure of all the directions, as yet.



FAR EAST FANTASY





These Jaybirds are vitally interested in distant places — and in all the many philosophies of the Orient and Pacifica. So why not recreate the atmosphere and background at home?







Experiments with new makeup for a blonde, with costumes, with mood music and with the dance were the order of the day. Our Jaybirds have an interest in Zen — a form of Buddhism.



A free, spontaneous reaction to situation is part of this fresh approach — they have learned from Zen and from books on Dancing in the Orient that deep meditation can come while engaged in strenuous exercise! Body and mind can and should function as an integral unit, to get the optimum reactions. Besides, it's all an outlet for gay spirits.

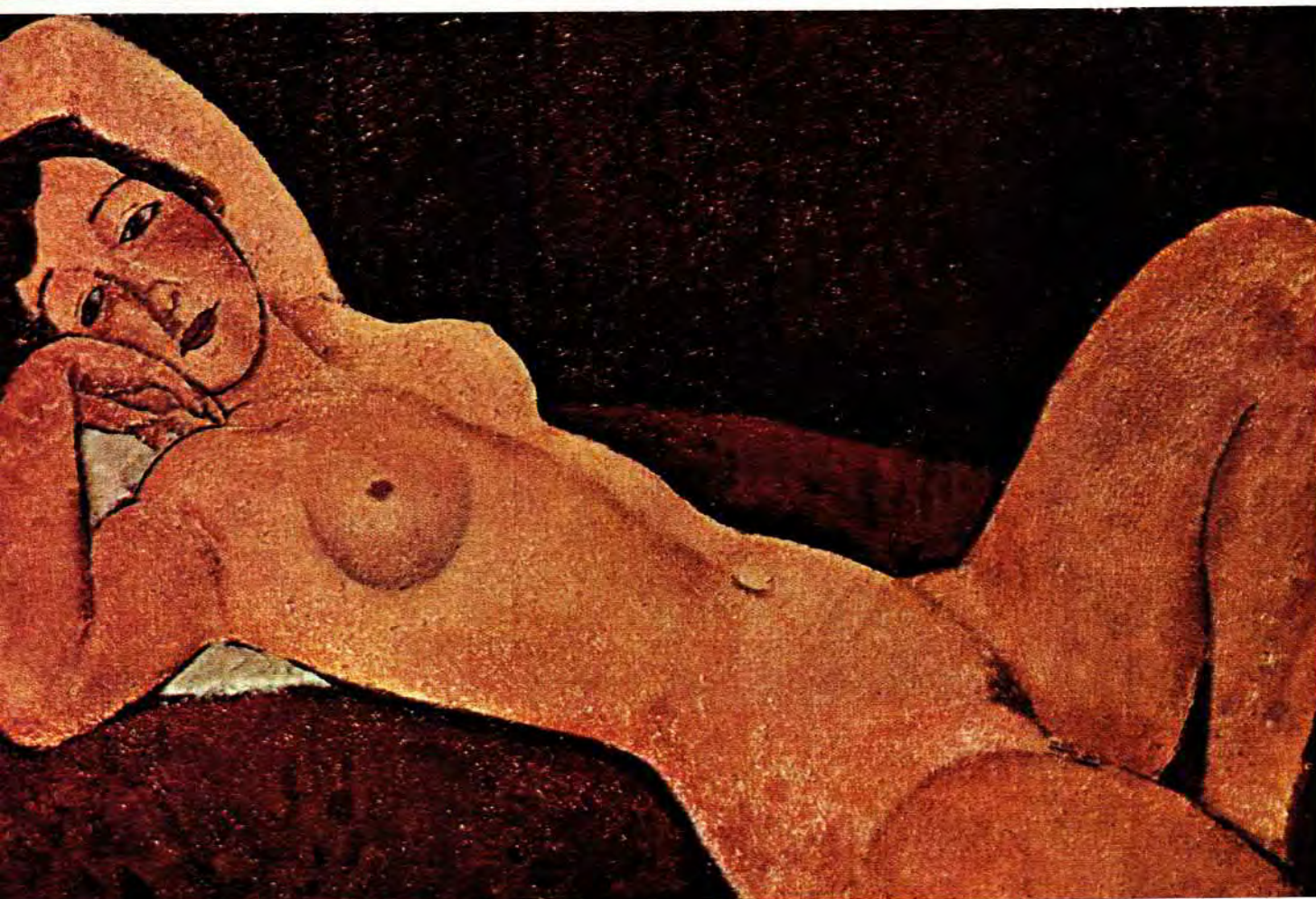






It might be possible to get a better understanding of other peoples, such as Orientals or Polynesians, by trying to put ourselves in the right mood, with the costumes and the dances and the music. Why not? We have to think like other people to relate to them!





Two of Modigliani's famous nudes, both titled "*Nu Couchée*"!

BODIES BY

MODI

A NEW LOOK AT A MOST UNUSUAL ARTIST AND LOVER. ■ By THEODORE ORCHARDS.

Nobody in our century painted the feminine nude like Modigliani!

Whatever is said by biographers, by friends and acquaintances like Jacques Lipchitz or Claude Roy or even by his own natural daughter Jeanne, whose "Modigliani Sans Legende" (Grunde, Paris, 1958) is still not as yet available in any English edition or translation, it remains also true that "Modi" — the brilliant if erratic and self-tortured genius — left behind him a whole treasure-house of magnificent paintings — particularly paintings of the feminine nude — on which his reputation is firmly based. And it is by his works, and not by his life, that *any* creative artist should be judged.

Most of the best works of Modigliani's, and particularly his best nude paintings, are today in European museums or in private collections, and a large number of them not available to the public nor even to the serious collector of reproductions in the form of photographic copies.

Luckily for us Americans, we do have a few of the major works of this most fascinating and exciting modern artist over on this side of the Atlantic. Indeed, in the "Nu Couché" (known now as "The Great

Nude" and with some reason, too!) we may have right here, in the Museum of Modern Art, NYC, the artist's masterpiece. It is truly a warm and lovely thing, the body limned with delicate, light flesh tones against a pattern of subdued but passionate variations of ochre and cadmium and rose. She lies asleep, one rounded arm thrown back upon the pillow, one extended and bent back against the cheek. The breasts are full and firm and young, the torso is delicately stretched long, to sweep out in the full, girlishly-feminine curves of the hip. It has both essential purity and essential eroticism in every line, in every brush stroke.

Here is no *classic* Venus, no *Eve*. She has a timeless beauty about her, but it is the beauty of a *real* woman, who has loved and been a lover. In this painting, as certain critics have pointed out, the artist has found a way of saying everything he had to say about Women, in his own *metier*. Its appeal, on the surface at least, is to the intellectual rather than to the vulgar and everyday mind; there is nothing for the yokel to leer at, or to drool at, in this admittedly erotic painting of a naked woman.

There is a great deal of this same



One of Modigliani's many charming studies

quality in almost all of Modigliani's nudes. The warm sensitiveness of the artist is visible to the discerning eye also in the painting simply entitled "Nude, 1917" — another sleeping brunette — in the Solomon K. Guggenheim Museum, New York. More stylized than "The Great Nude" (at least in representation of the model face) it has something of the same quality. She is sleeping — waiting to be awakened by a lover. None other shall awaken her, even tho' the lover be hers but for the night!

We have (occasionally) on public display in America, also the famous "Seated Nude" (circa 1918) which is in the Black Collection, in Chicago. Here we have another brunette (Modigliani's tastes seem to run strongly in that direction, and he painted what he loved) whose almost excessively-female body is portrayed with love and tenderness, every *zaftig* ounce of it. Again the artist has subtly stylized the face, in line with his very individualistic approach to all portraiture. And it must be remembered that Modigliani was for some years almost entirely a portrait artist, and a very successful one too, in spite of or perhaps because of his stylistic renditions. Modigliani (like Renoir and many other great creative painters) only approached the feminine nude when he felt in his heart that he was ready for this supreme test.

Apart from the above, there is little of Modigliani's greater work on this side of the ocean. We might mention in passing "The Little Milkmaid" (1918) now in the collection of Mr. and Mrs. George Friedland, New York, which is the loving portrait of a round and rosy young girl, faintly reminiscent of Renoir in its approach, wearing a brief chemise around her middle and with the right hand half-concealing one young breast. It *is*, and yet is *not* a nude! For a time the artist amused himself by doing demi-nudes — witness his lovely "Elvira", also the study of a young girl (for once with a good tan on her body), which is in the collection of Professor Walter Hadrown, in Bern.

There are also, here in America, a few of the artist's "Caryatids" — either sculpture or drawings or perhaps cartoons for projected sculptures, one is in the Modern Museum, and the Norton Gallery and Art School in Palm Beach has another; while they are interesting to any serious student of the artist's work, they are both stylized and expressionistic, typical of Modigliani's "false start" with sculpture.

His was a short life, both creatively and chronologically. While he was born in Leghorn, Italy, and grew up, studied and even had some exhibitions of juvenalia in his native country, his life really began early in the year 1906, when he was irresistibly drawn to Paris, and took up lodgings in the Rue Calaincourt, in Montmartre.

It was generally understood by his friends and confreres (who accepted

him at once), though they mistook him for a playboy and always labored under the delusion that he had wealthy parents in Italy! The young man himself, of handsome and aristocratic face and bearing, did nothing to disillusion them; he lived, drank, and caroused like a nobleman — or what was considered a nobleman in that Montmartre world of the early years of this century.

He was accepted (in 1907) as a member of the *Societe des Independants*, a radically-explorative group of young painters having some of their roots in Expressionism, but profoundly influenced by Cubism and by primitive African art, then a new discovery in the Parisian art world. There are elements of many sources in Modigliani's earlier work, most particularly in his sculpture. But it was in portraiture — first just



"Nude" (1912) by Modigliani. He was never a man for fancy titles!



Photographers today strive for "the Modigliani effect".

heads of his friends and associates and prominent dignitaries, and later on portraits in the nude, that Amadeo Modigliani was to come into his own.

It was with a furious and almost frightening enthusiasm that the young artist threw himself into the night-world of Paris, spending his nights in drinking, in brawling, in experimenting with absinthe and at last with hashish (a cake made from *cannabis indica*, with basically the same formula as marijuana but far more deadly). He was a "wild youth."

In spite of the almost immediate acceptance of his work by the critics, and the acquiring of a loyal patron (Dr. Paul Alexandre, who still has one of the finest collections of Modigliani paintings in the world) the young artist was always broke, almost in trouble, and almost always in love. It was as if somehow he knew that his time would be short, and that he must live up a whole lifetime in weeks and months.

Yet he was artist first and foremost, as French critic Claude Roy says, in his text for the splendid Skira "Taste of Our Time" — an

art-book series featuring Modigliani:

"Let us imagine a biographer who, wishing to trace the career of Modigliani, had only his works to go on: who had to infer the artist's life story solely from internal evidence supplied by paintings, sculptures and drawings; who knew nothing whatever of the facts; and who had to deduce the course of Modigliani's life from its successive fruits and nothing else.

"For example, on studying the very earliest pictures he would discover in them French, distinctively Parisian influences. Not knowing the young artist's nationality and birthplace, he would naturally assume that Modigliani was a native of the Paris of Toulouse-Lautrec and Cézanne, when the recent revelation of African statuary and the first Fauve and Cubist pictures were providing younger, forward-looking artists with new, wildly-exciting models and stimulating them to orgies of originality . . .

"Then he would watch the painter gradually acquiring self-control, finding himself, working out a personal style and attaining a harmony, a spacious peace, of which there had

been no promise in the extravagances of his hectic youth. Thus our detached observer could easily convince himself that, as time went by, Amadeo Modigliani settled down to an ever calmer, more contemplative way of life; that the leaping fires of early youth had burnt themselves out and given place to a tranquil radiance. After a stormy debut, he had effected, stage by stage, a gradual reconciliation with the creative turmoils of his personality, with other men, and with the entire scheme of things . . ."

As we know, the converse was true. While the last years of the painter's life were marked *in his work* by a sort of lofty and loving contemplation, he attained nothing of this in his private life, either in his relationships with his mistresses, his associates, or his patrons. And he was determined to be at all times his *own* worst enemy!

He painted beauty, with a skill that few men of his generation could even aim at. And he lived everything that was ugly and sordid, getting little joy from the euphoria of alcohol and drugs. In his love-life he was also *always* unhappy. His love

affair with the English poetess Beatrice Hastings was a bitter and stormy one; his best portrait of her (circa 1915, now in the collection of Mr. and Mrs. Louis Ritter, Scarsdale, New York) shows a pink-cheeked, purse-lipped beauty with the long, thin neck of a giraffe, very formally dressed. They had been lovers for a whole year when the picture was painted, and perhaps the artist's ennui with the English beauty was beginning to show!

Shortly thereafter he was to meet the most important woman of his life, the one and only Jeanne Hebuterne. She was an art student, and left behind a few fair studies of Paris streets and backyards, a tall and thinnish brunette with dark brown-red hair and lovely hands and arms, with the wide blue eyes of a child. He painted her again and again — though never in the nude (as far as

we know, at least) — and never tired of her as a model, though at times he tired of her as mistress, treating her most abominably.

From Claude Roy's biography we read: "Andre Salmon tells of the last occasion when he saw the two young lovers. Amadeo was in a furious temper with Jeanne. He was dragging her along by an arm, gripping her frail wrist, tugging at one or the other of her two long braids of hair, and only letting go of her a moment to send her crashing into the iron railings of the Luxembourg. He was like a madman, crazy with rage, with savage hatred."

Yet it was also Modigliani who wrote, on the margin of a sketch he had made of Jeanne, the words of Dante:

"My lady looks so gentle and so pure

When yielding salutation by the way,

That the tongue trembles and has naught to say,

And the eyes, which fain would see, may not endure."

In November, 1918, Jeanne Hebuterne bore the artist a daughter, also christened Jeanne, about whom the self-tortured man seems to have cared little — though accident had it that she became his literary and artistic executor and custodian of his papers — a great aid to her, no doubt, in her effort to compile a definitive biography and listing of all his works.

The entire creative life of Amadeo Modigliani was comprised within fifteen years, and most of it within the last ten. His greatest and perhaps his sole joy was in feverish production of one nude after the other — of the famous "Nude on a Cushion" (Collection Mattioli, Milan) and of "Reclining Nude with Blue Cushion", of "Elvira" (collection of Professor W. Hadorn, Bern) as well as "Nu Assis aux Bras Leves", a drawing now in the Modern Museum of Arts, New York, which has been called one of the very finest things of its kind done in this or for that matter in any century.

But the end was near. The artist had had pleurisy at the age of nine, typhoid fever at fourteen, tuberculosis at seventeen — a disease which was to be with him, off and on, for the remainder of his life and to triumph over him at the end. In January of 1920 Amadeo died of tuberculosis, bled white by starvation, drink and drugs, in the *Hospital de Charite*, an almshouse, in Paris, at the untimely age of 36.

His place in the art world was secure, his work was finished. After him were to come a whole generation of lesser men on both sides of the Atlantic who were to be tremendously influenced by the techniques he had developed; there are those who trace the entire "sickness" of modern art, at least relating to the nude, to this one man. It was possible for him, at least, to stylize the female nude without divesting her of reality,

It was not by accident that the photographer captured this typical Modigliani position.





or allurement, or of basic femininity. His followers have not been as fortunate.

Amadeo Modigliani died in a charity ward January 25th, 1920. His brother in Milan wired friends "Bury him like a prince!" but included no remittance. Modigliani was buried as a pauper, and at the brief ceremony in the drizzling rain of winter in Paris, Jeanne Herbuterne was prominent by her absence. There were those among the painter's friends who remarked upon this; they did not know that only a few hours after had come the word of his death, Jeanne (and their unborn second child) went to quick death out of a fifth-story window in her parent's home.

There was *nothing* in life for Jeanne, without her lover!

As has been remarked, it was

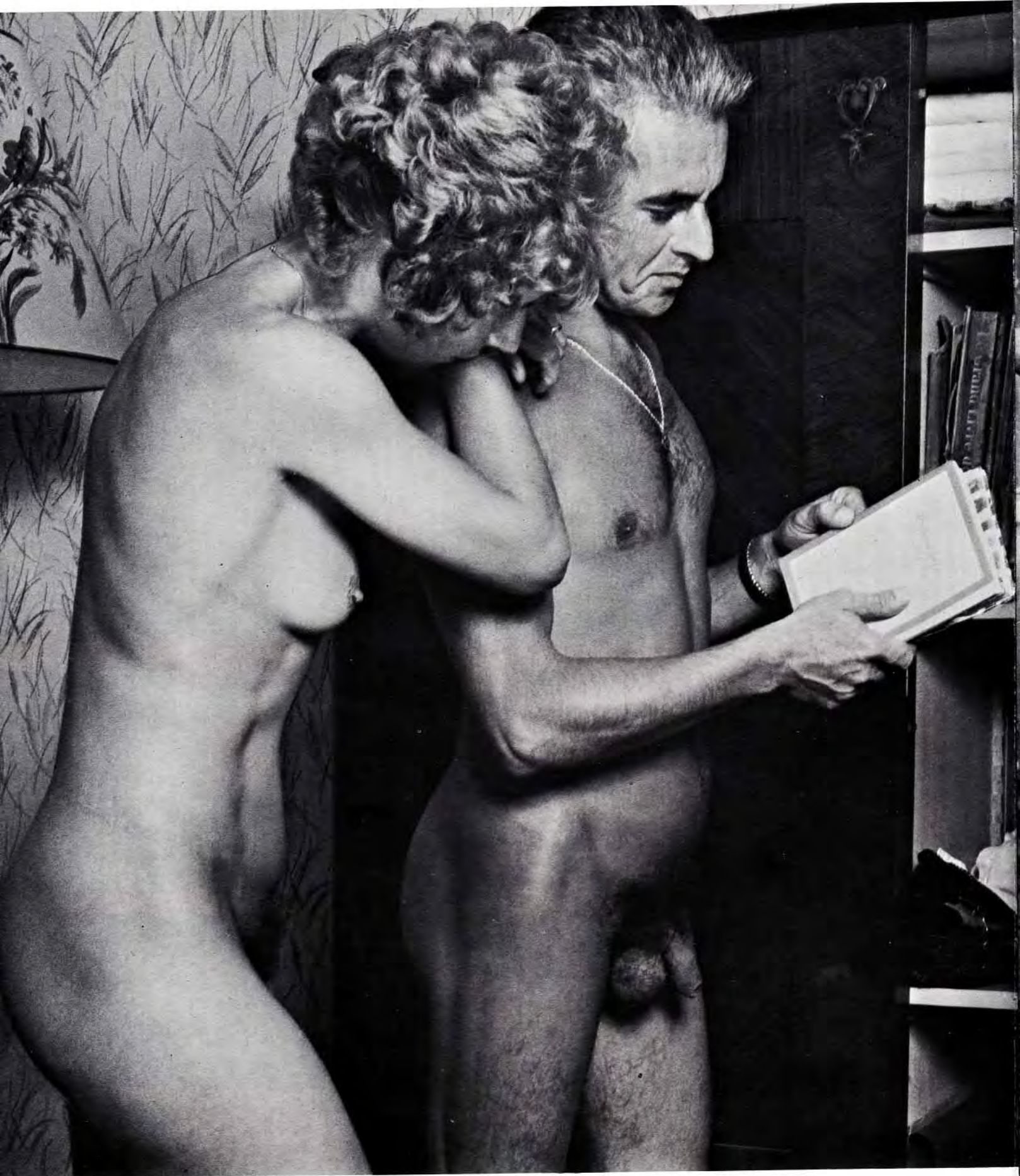
typical of the native lyricism and Italian exuberance of Modigliani to scribble bits of poetry, quotations and aphorisms on the margins of his drawings. One of his favorites was this, author unknown:

"Life is a gift; from the few to the many; from those who know and have to those who do not know, and have not." Modigliani, in a sense, had everything, and throughout his life bestowed it lavishly on all. Let us try then, as Claude Roy says, "to appraise, to understand, and to esteem his work at the highest level, that of the Masters!"

His works speak for him and beside them *nobody* — not even his natural and unacknowledged daughter — has more right to speak in explanation and apology for the artist than do his hundreds of lovely, individual canvases.



- Modigliani, above all other of
- recent artists, painted women
- lovingly and with understanding.



NUDISME HIS and HERS

Clothing is very important for the young Parisienne, who is usually her own dressmaker. But it is only important in a limited sense — it's just for the shops and the boulevards and the office. These young marrieds habitually are nude around the apartment, and sometimes even entertain some friends of similar tastes and backgrounds in the state of complete and open nudity. The only problem is that they've got to remember to slip on something before they answer a ring at the door, or embarrassing moments might occur.





Living in the nude is pleasurable and sensible to these Parisiennes, a newly-married husband and wife. Contrary to everything that they've been taught in childhood, they find no sexual overtones involved, no problems whatever. It is somewhat new and startling to find that we can just be people, just be human beings, and that clothes or the lack of clothes have no special significance, in one way or another.



This young French couple, both of whom have to get to offices in the morning, with jobs which are not always too interesting, moved into the world of nude living, of Jaybirdism, without any intent other than being natural and relaxed at the times when they are home and together. The basic philosophy of nudist or naturist living aren't for them. They're for the birds. It is interesting to note the trend, and to see how very many young people have revolted against clothes, against uniforms.





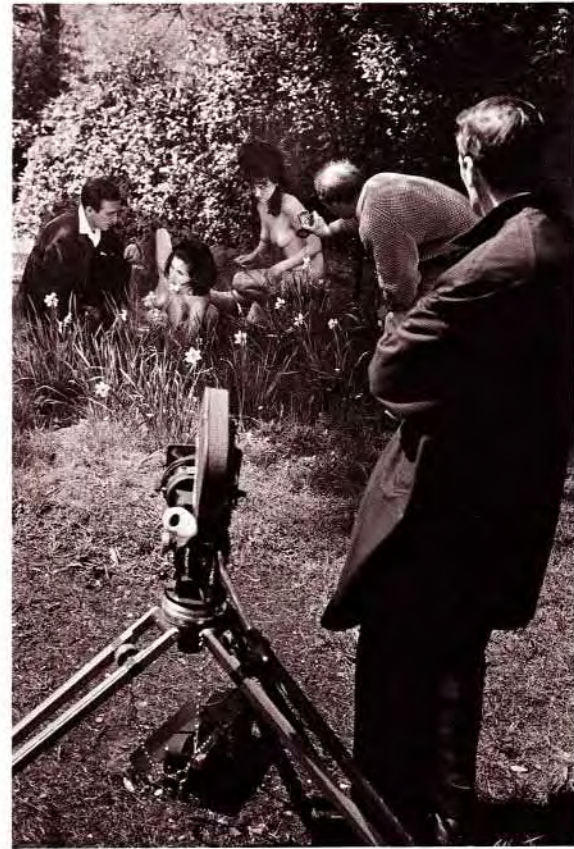
Nudity is coming on big all around the world, so naturally film-makers tend to get into the act. The English cinema is never far behind — and sometimes an appreciable distance ahead — of Hollywood. And we applaud them for picking such a gorgeous bunch of chicks — who seem to be having fun.

OVEREXPOSURE IN BRITISH MOVIES



Movie-makers first came out to Hollywood because of the sun — you could shoot outdoors almost every day in the year. Then it happened that they moved inside, onto sound stages. But in even the south of England, there are not too many bright, sunny days. And a nakedness film must have outdoors and sunshine, even when as here the temperature is down in the fifties. The director and crew wear clothes and sip hot tea, the charming little actresses and extras have to weather the storm, with goosepimples on goosepimples, as the old country saying goes. But they still look happy about it.







There are some evidences that this particular film, in spite of the delays caused by rain, clouds and chilly winds, bids fair to be an "A" release. Casting and direction are said to be high class, and of course the sets are built by Mother Nature, coming off in color. No title or release date have as yet been decided upon, but we hope to be able to review the picture later, and perhaps to present a selection of stills from it, when the time comes. Nakedness with a British accent should be something a bit out of the way, we think!

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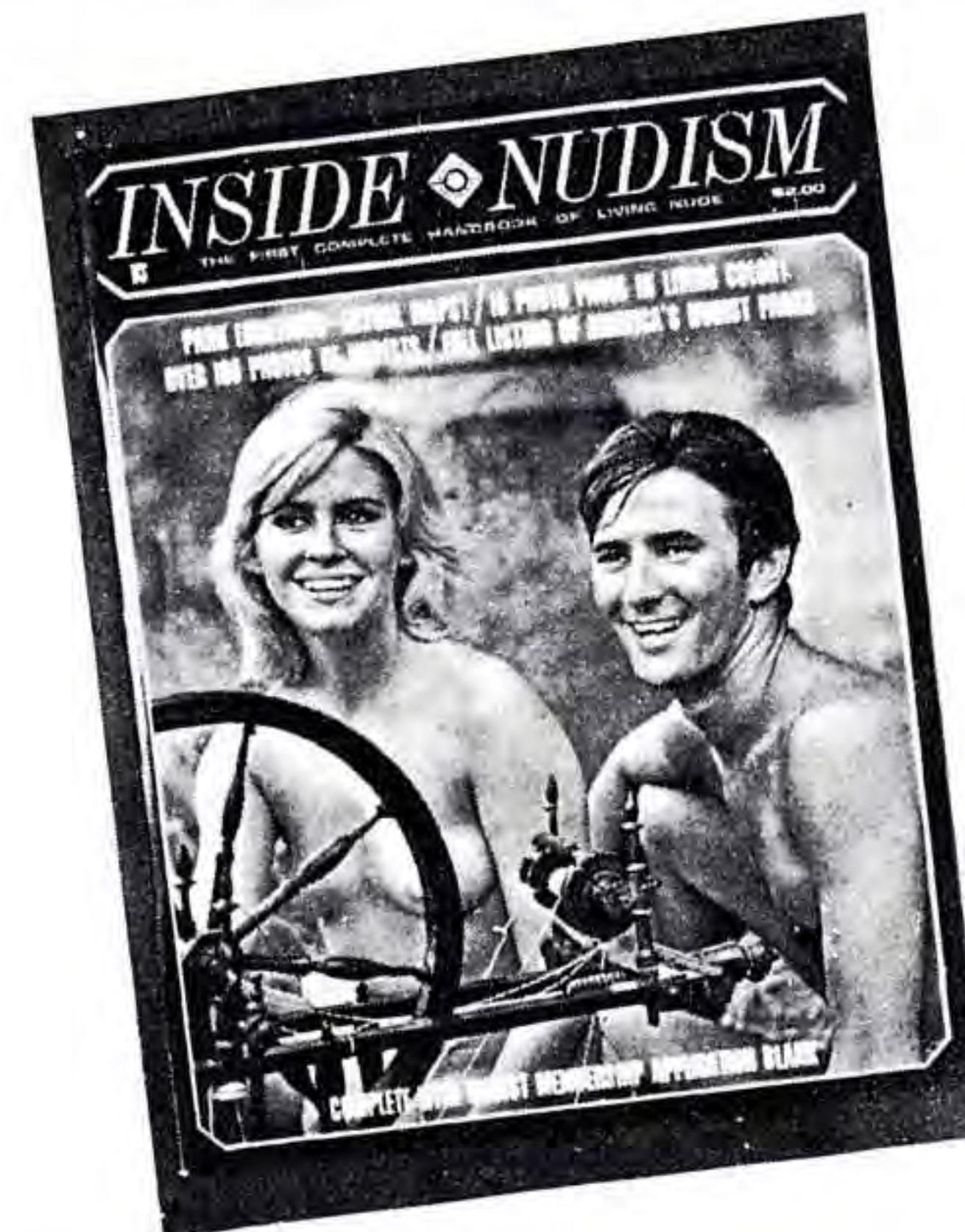
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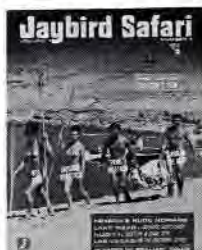


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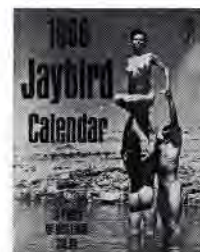
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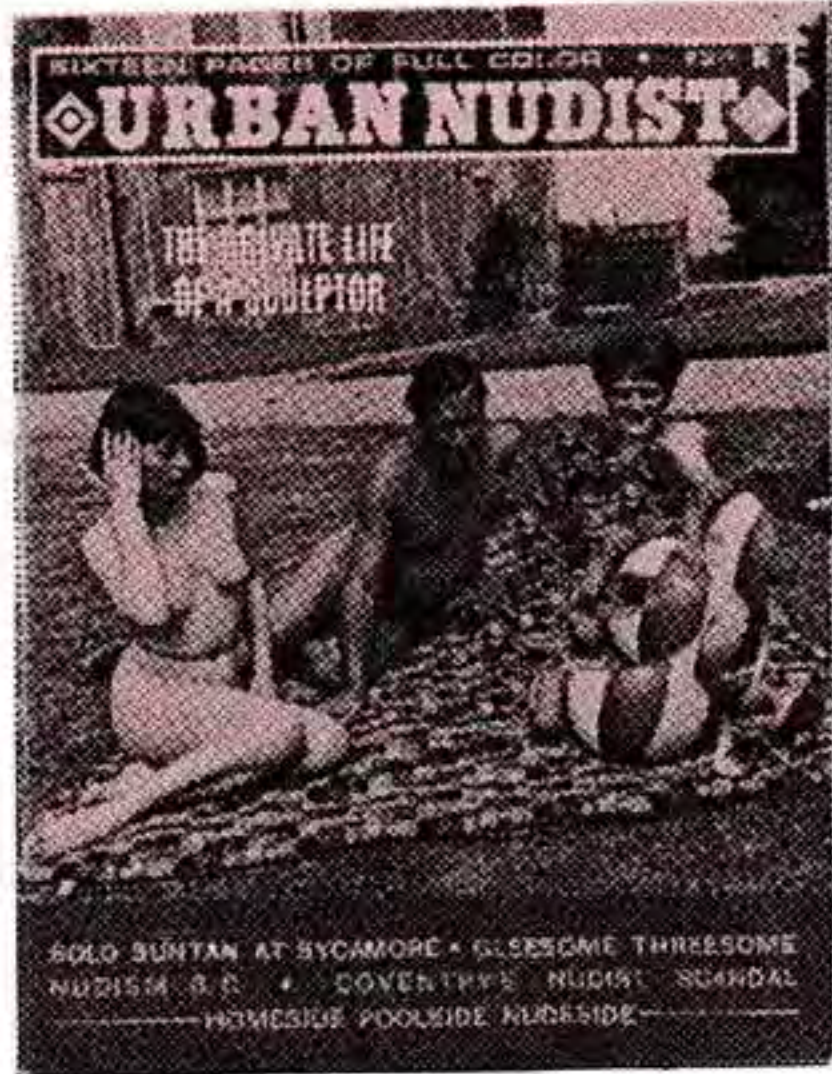
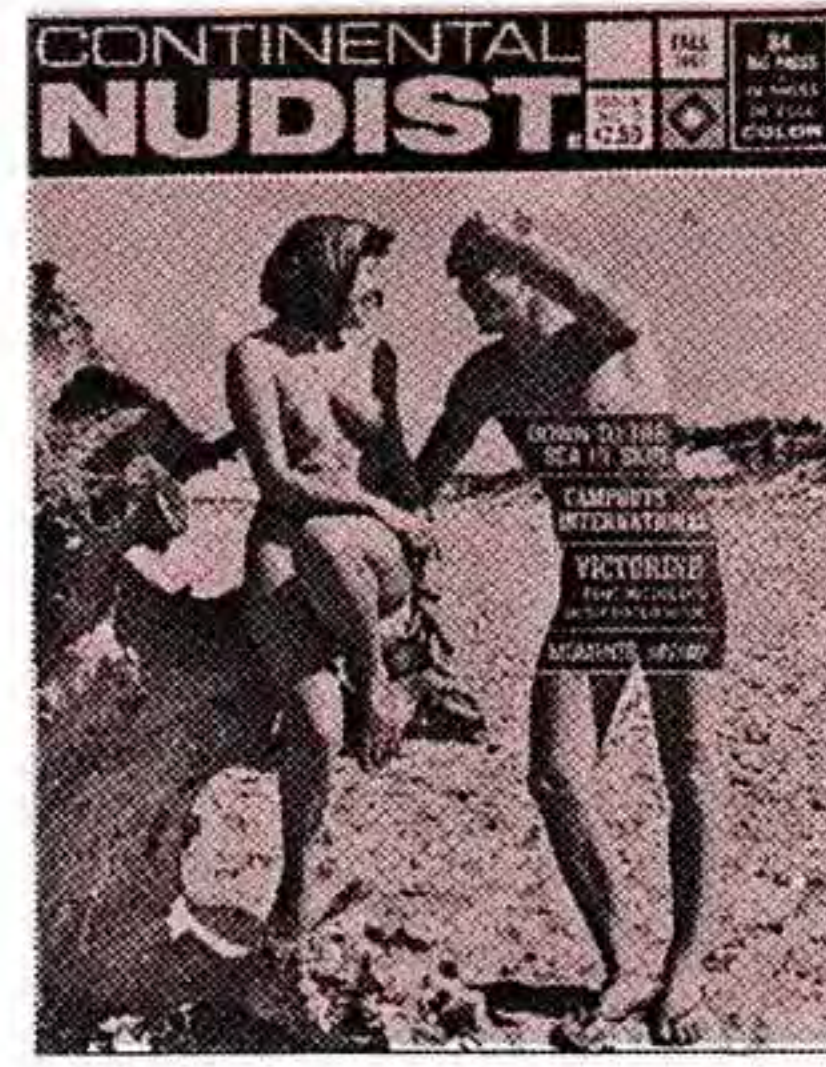


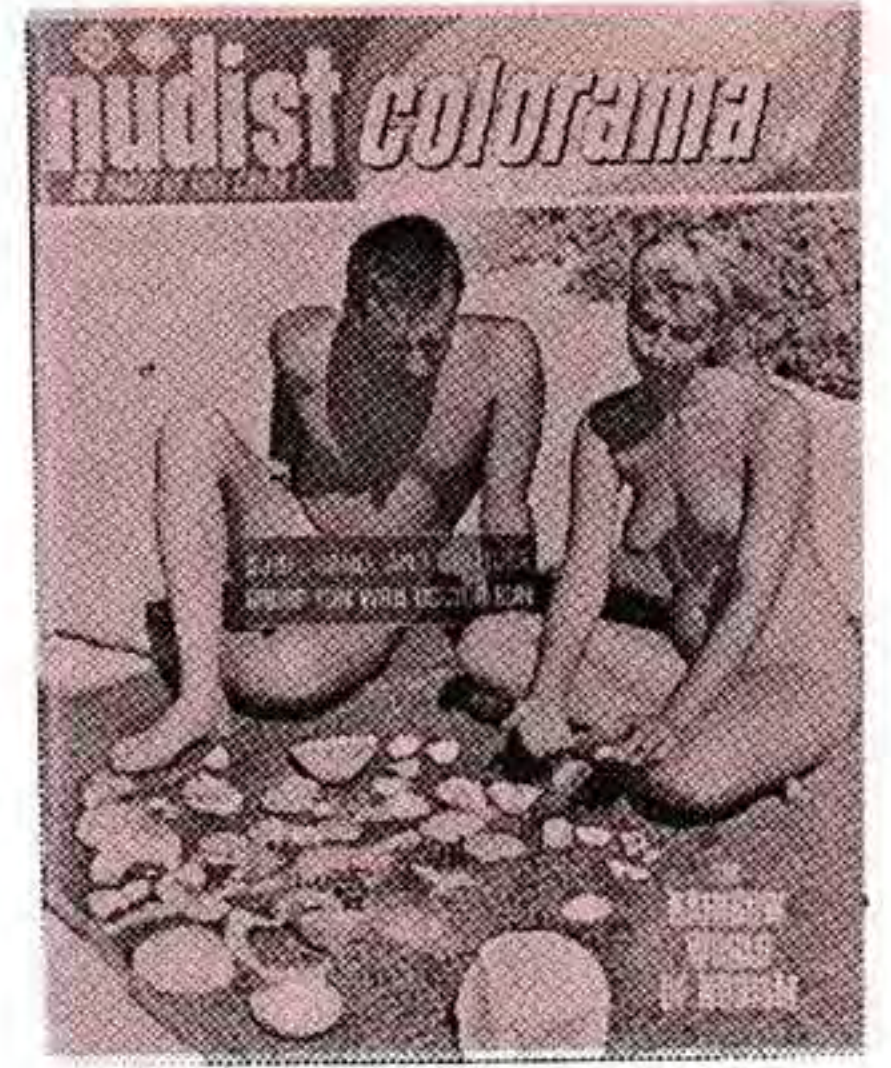
Photo reportage of city-dwelling nudists who have enriched their indoor living with the Nudist Idea. Interesting articles and hundreds of unretouched photographs. A 64-page quarterly — 16 in live color.

CONTINENTAL NUDIST



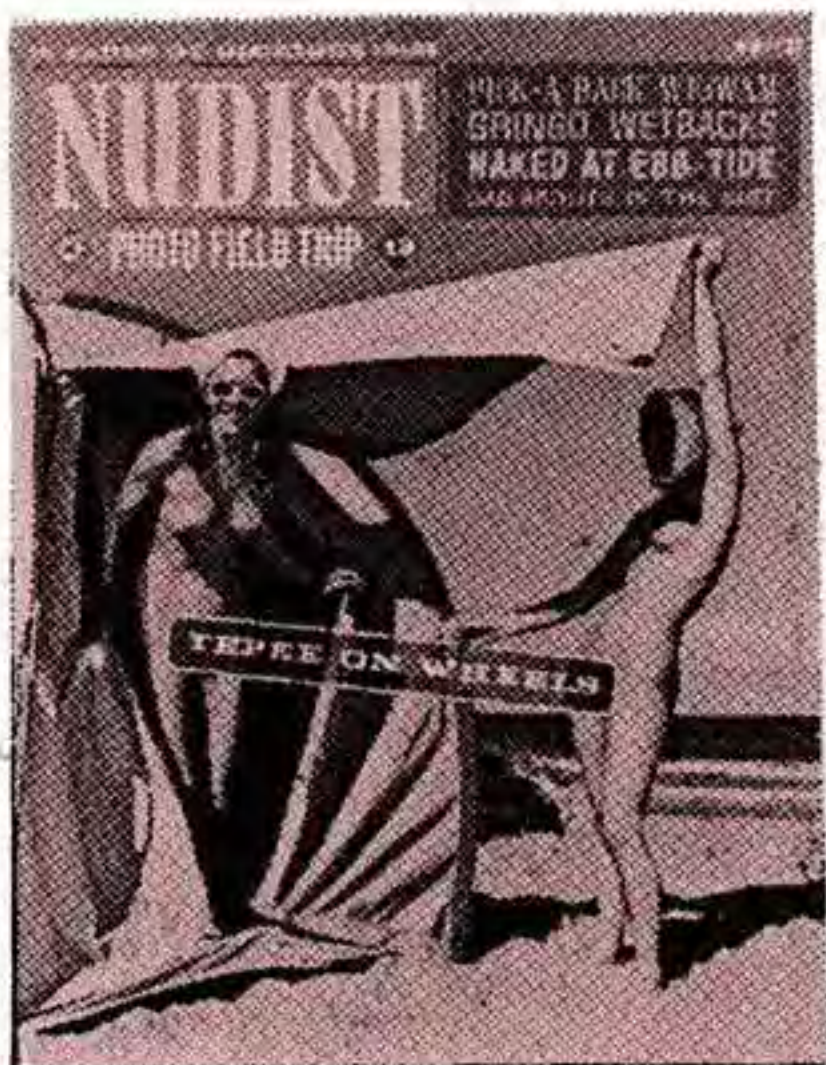
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SUN ERA NUDIST PARK GUIDE



This information has been supplied by the resort owners and, because the process of improvement goes on continually, the facilities listed here may have been augmented since the Park Guide was compiled. You need an invitation before visiting. Write first, enclosing a self-addressed envelope.

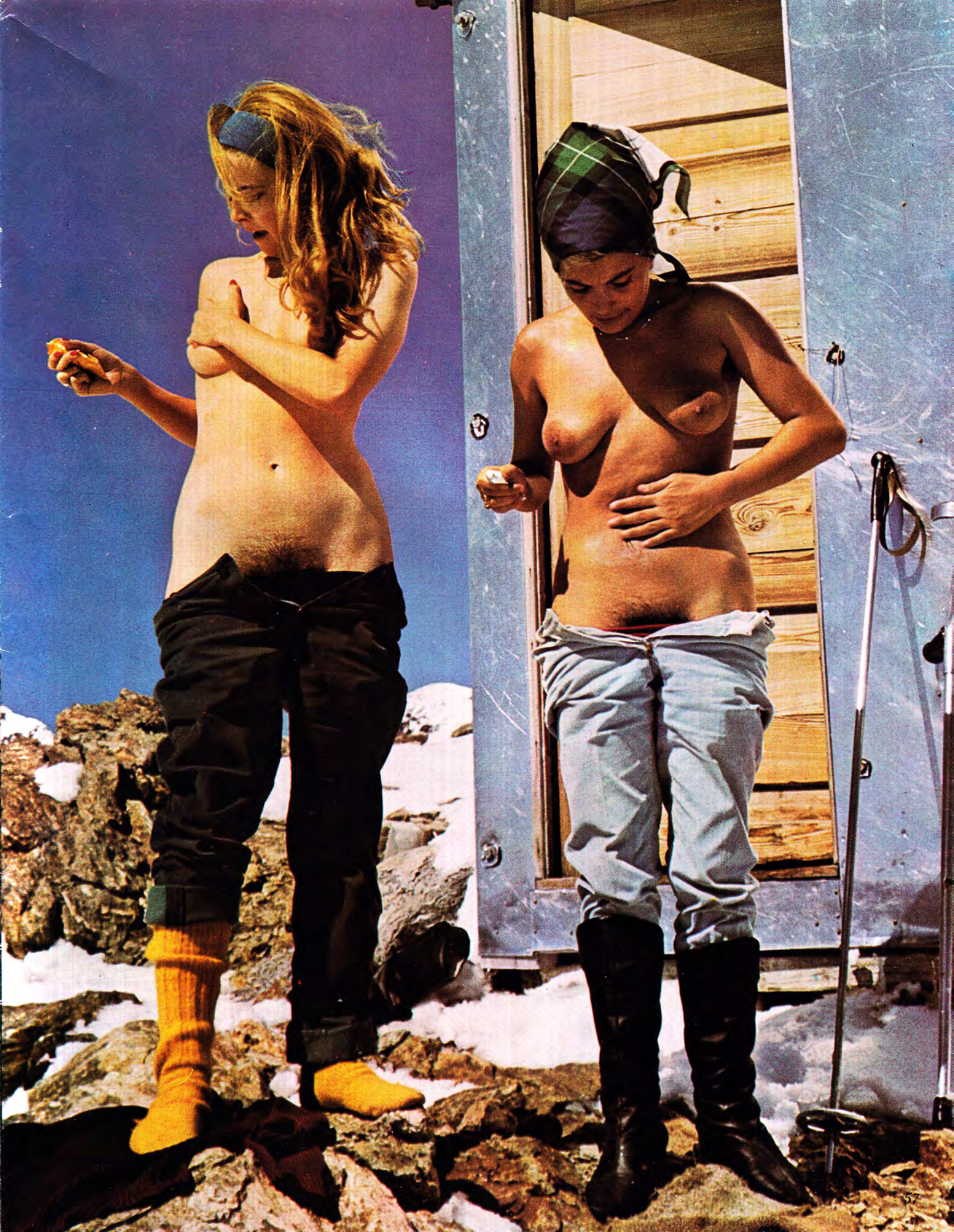
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Sunway Society, Inc. Box 5003 Spokane, Washington 99205	130	320	8	2	1	1	1	4	5	2	3	18	200
Tall Oaks, Inc. R.D. #2 Denver, Pa. 17517	40	17	6	1	0	0	1	1	2	0	10	5	75
Timberland Acres 15756 Broadway Maple Heights, Ohio 44137	55	45	9	2	1	0	1	3	6	0	10	8	60
Tri-State C.C. Box 39112 Cincinnati, Ohio 45239	44	25	6	1	0	1	1	1	0	1	5	4	25
Wood-Land Acres R.R. #1 Box 77C Geneseo, Illinois 61254	100	25	6	0	0	1	1	2	4	0	10	4	30
Zoro Nature Park Roselawn, Indiana	300	300	12	1	0	1	1	5	12	2	25	20	99

*D — Dormitory Beds

Nude Jet Set in The Alps

One of the very most interesting and exciting developments in the field of nakedness in recent history has been the sudden turn of Europeans — particularly the younger set — toward nude skiing and snow sports up in the Alps. They come from Scandinavia and Germany, from France and even Italy and Spain, to revel in snow and sun.









On the south slope of the Alps there are a lot of places where the snow holds firm and fine for skiing even in warm summer sunshine that is enough for nudity. And it's very invigorating. The deep tans resulting from this are lasting — perhaps it's because sun is reflected upward and sidewise from every snowflake, to cover the whole body. Girls and boys are proud of the almost-Polynesian, near mahogany status-type tans they get so quickly



in this high mountain environment, and with a background of eternal beauty. Over here we have the mountains and the snow, but as yet no friendly innkeepers!

The Swiss, a canny and friendly race, see a whole new boom in the resort business from the possibilities of more visitors like these.



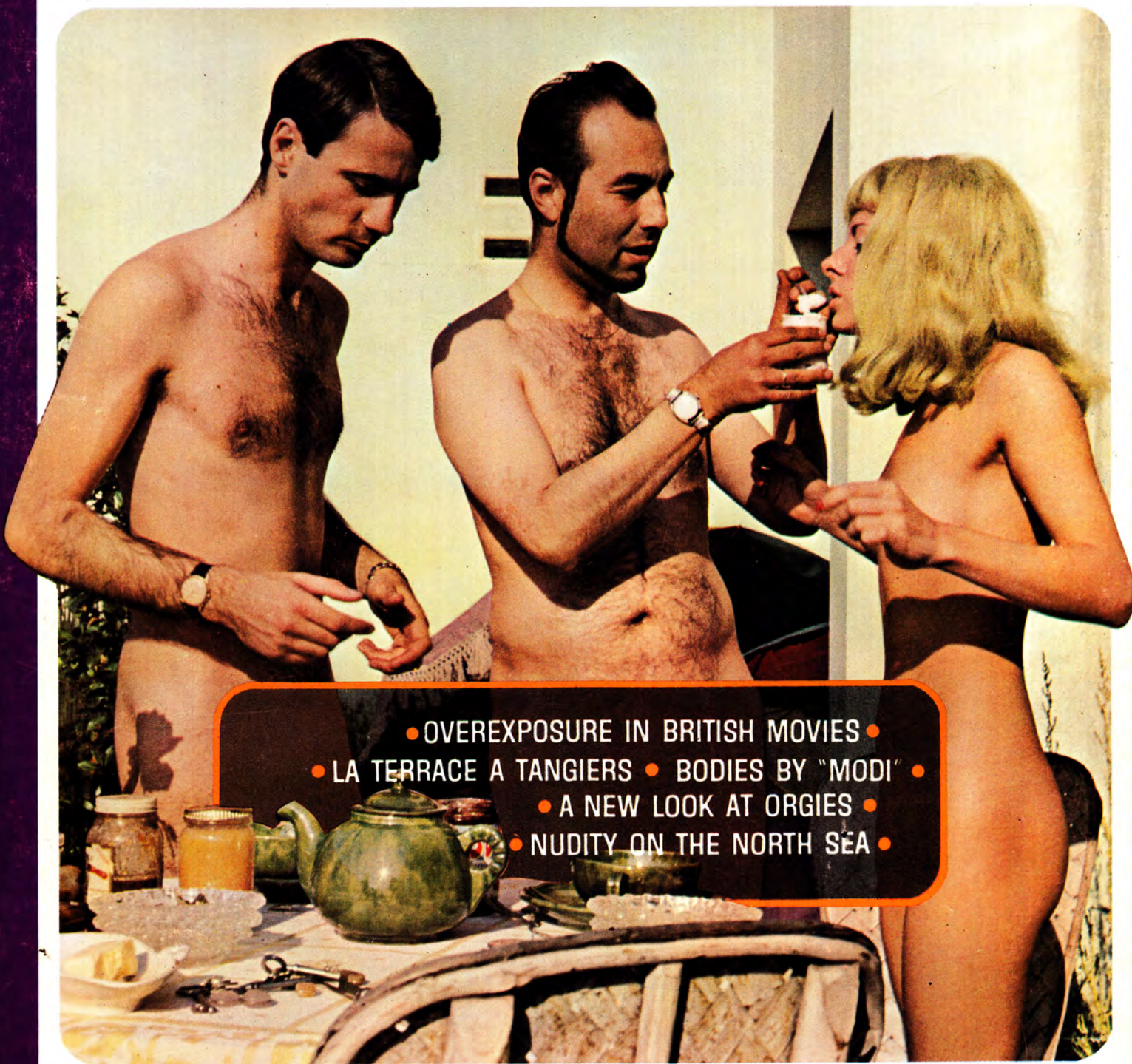






Some of these gay young people used to go to the Ile du Levant, Heliomonde or Agde on their vacations. But something new has been added, and they are flocking up into the ancient and magnificent Alps, deriving new joys and releases from skiing and from snow-sports *au naturel*. The friendly and realistic Swiss innkeepers, with European attitudes, think it's grand. So they keep adding facilities, to make Jaybirds happy.





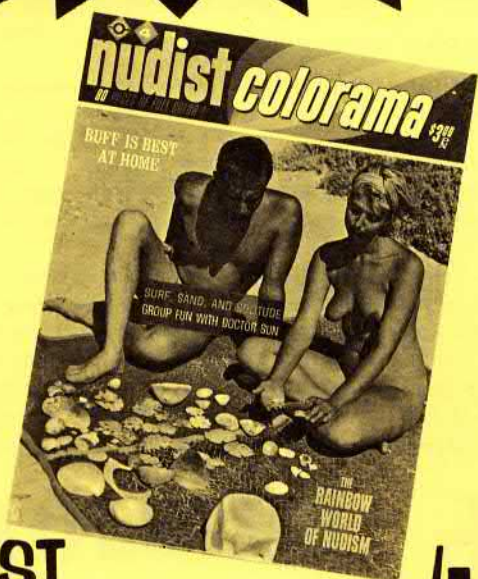
- OVEREXPOSURE IN BRITISH MOVIES •
- LA TERRACE A TANGIERS • BODIES BY "MODI" •
- A NEW LOOK AT ORGIES •
- NUDITY ON THE NORTH SEA •

COLLECTOR'S SPECIAL

FIRST WORLD-WIDE EDITION



You asked for this!



NUDIST Colorama 4

IN RESPONSE TO OVERWHELMING DEMAND, we have just issued another great volume in our *Nudist COLORAMA* series — No. 4 — the best one yet! Every giant photo blazes with the sheer vitality of nudist life, like a rainbow of living color. Order now, before they're all gone. *Only \$3.50 per copy, including 1st class postage and plain sealed wrapper. Adults only.*

We have also reprinted a limited amount of the earlier numbers in this series. Order them separately to fill in your files — or *buy all four at the special combination price of \$12.00.*

RUSH ORDER FORM

Sun Era, Inc.

Box 9366, North Hollywood, Calif.

Please send me the following issues of *Nudist COLORAMA*. I enclose \$_____ as payment in full.
• I am 21 or over.

Nudist <i>COLORAMA</i> No. 4	\$ 3.50	<input type="checkbox"/>
Nudist <i>COLORAMA</i> No. 3	3.50	<input type="checkbox"/>
Nudist <i>COLORAMA</i> No. 2	3.00	<input type="checkbox"/>
Nudist <i>COLORAMA</i> No. 1	3.00	<input type="checkbox"/>
ALL FOUR	12.00	<input type="checkbox"/>

Name:

Address:

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THE JAYBIRD MYSTIQUE

What are the reasons for being naked?

To take a bath?

To please your husband (or wife)?

To be examined by your doctor?

Or perhaps — To get born?

To earn a model fee?

To get an over-all tan?

All good reasons, if you must have a reason for doing the natural thing.

A JAYBIRD starts from the other end, "Why put anything on?"

Depending upon the time, place and circumstances, there can be quite a few valid reasons for donning apparel. A JAYBIRD accepts these reasons and the appropriate costumes with grace, but he never forgets that the artificial covering can be discarded as soon as the reason for concealment no longer exists.

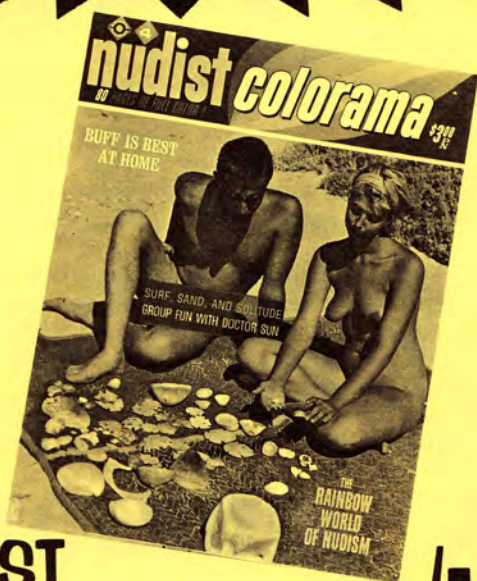
This combination of awareness and flexibility is summed up in the JAY-BIRDS ANONYMOUS principle:

"I am in favor of individual freedom of expression, including the exposure of the total body to sun, air, water, family and consenting friends."

If you get the impression that the JAY-BIRD idea leaves a lot of room for individual interpretation and personal modes of expression — you have the correct impression. That is, in fact, the essence of the JAYBIRD MYSTIQUE — plenty of room for the individual to explore his own capacity for awareness, creativity, vitality and enjoyment of life.



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